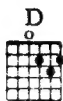


## EASY DOES IT

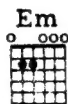
Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately bright



And if my thoughts had wings I'd be the bird that sings;  
had the time, and time's so hard to find,

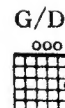
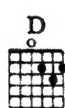
*mp*



I'd fly where love is - n't shy, and ev - 'ry - one is will - ing to try.  
could be - lieve what you say, start send - ing those shad - ows a - way.

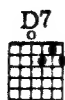
1.

2.

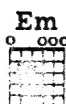


And if we And if you know who you are, you are your own su - per - star,

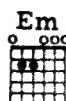
*mf*



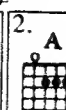
and on - ly you can shape the { mov - ie } { mu - sic } that you make.



So when the { lights } { crowds } dis - ap - pear and on - ly the si - lence is { near, } { here, }



watch your - self, eas - y does it, eas - y does it, eas - y while you



wake. And if you wake.

*f.p.* *mp*

# ANOTHER MAN'S WOMAN

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately, in 2



If there's no way of know - ing, where's the an -  
If there's no way of show - ing where your love—

*mf*



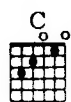
— swer? — You should know if you need — me by  
— lies, — is it me, is it him, — or no



now, — what tell me  
one, — will be



how. \_\_\_\_\_  
done. \_\_\_\_\_



You saw me in the first— place;      well, who'd you think I am?  
How 'bout the mess you made— me,      or don't you give a damn?

How can you be so two - faced?      And tell me where I stand.  
You're gon - na drive me cra - zy;      it's more than I can stand.




Yeah, we've been here once be - fore, — I see you by the door; —  
 A-round and 'round we al - ways go, — first it's yes and then it's no; —




you send your new one on — a trol - ley. —  
 oh, what ev - er keeps me stay - ing. —




Yeah, you know — you just — can't lose, all you have to do — is  
 I'm so help - less, can't you see, did you cast a spell — on




choose; let me in on - to where your heart is. —  
 me; say you love me, the leaves are cry - ing. — }

No chord (♩ = ♩)

**Dm**

**F**

You ain't noth-in' but an-oth-er man's wom-an, a -

**G7** **F** **G7** **F**

liv-in' on an-oth-er man's land. At night— I hear the hound dog call-in', a -

**G7** **F** **Dm**

call-in' me - a cheat-in' man.

**F** **G7**

I tell you some-thin', I need good lov-in', but you don't un-der-



stand. At night. I see your can-non-ball com-in' to blow me to the Prom-ised La

1. Dm

2. Dm

Repeat and fade

Repeat and fade

Bb A7+5 A7

The musical score is written for guitar and piano. It begins with a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat (Bb). The guitar part includes fretboard diagrams for F, G7, and Dm chords. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes two first endings, each marked with a '1.' and a 'Dm' chord diagram. A 'Repeat and fade' instruction is placed below the piano part. The piece concludes with a final section marked with Bb, A7+5, and A7 chords.

# SISTER MOONSHINE

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately, in 2

Tacet

*mf*

The musical score is written for piano and voice. The piano part begins with a series of chords in the right hand and a simple bass line in the left hand. The tempo is 'Moderately, in 2' and the initial dynamic is 'mf'. The key signature has two sharps (F# and C#). The vocal melody enters with the lyrics 'Oh, sto - ry?\_'. The piano accompaniment continues with a steady rhythm. Below the vocal line, there are four guitar chord diagrams labeled A, E/A, A, and E/A. The lyrics continue: 'when I was a small boy, - I wish I'd been a min - strel, - if I was a li - on, -'. The piano part concludes with a final chord.



G/A D/A E A

well, I could see the mag - ic in a day.  
just think of all the maid - ens I could call.  
well, I could be the king of all the plain.

E/A A E/A

Oh, but now I'm just a poor boy;  
Oh, I wish I'd been a Gyp - sy;  
Oh, and if I was an ea - gle,

G/A D/A E A

well, may - be it's the price you have to pay. if you  
then may - be I could read the crys - tal ball, 'cause sur  
well, may - be I could fly a - bove the rain, or

E A E 1. A

lock your dreams a - way. — If no one wants to lis - ten, what's the  
 round - ed by these walls. — just makes me feel un - eas -  
 fly a - bove the pair — but I know I'm on - ly fool -

2. Bm

y. ing. I said: Hey, Sis - ter Moon - shine, —

A Amaj7

— won't you send me — a lit - tle sun? —

Bm

I said: Hey, Sis - ter Moon - shine, —

18

A

Ama<sup>7</sup>

I'm a stran - ger — to ev - 'ry - one.

F#m

F

Make us all laugh, — make us all cry. — Make us all

F#m

F

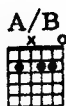
give, — make us all try. — Give us a se - cret —

G

B

or show us the light; — we'll strike up the mu - sic — and light up!

Detailed description: This is a musical score for a song, page 18. It features a vocal melody and piano accompaniment. The key signature is A major (two sharps). The time signature is 4/4. The score is divided into four systems. Each system has a vocal line and a piano line. Chord diagrams are placed above the vocal line for the following chords: A (first system), Ama7 (first system), F#m (second system), F (second system), F#m (third system), F (third system), G (third system), and B (fourth system). The lyrics are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.



sky.

To Coda

D. S.  $\frac{3}{4}$  (no repeats) al Coda

Coda

Repeat and fade

I said:— Hey,

Sis - ter Moon-

Repeat and fade

shine.

I said: Hey,—

# POOR BOY

Words and Music by  
ROGER HODGSON and RICHARD DAV

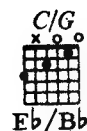
Moderately (♩ = ♪)

Tacet

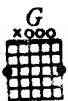
*mp*

Guitar  
(Capo 3rd fret)

Piano

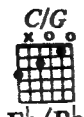


Can you be - lieve — me when I — say the



Bb

3



Eb/Bb



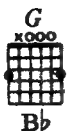
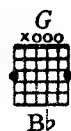
Bb



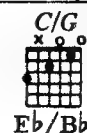
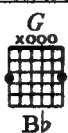
Eb/Bb

noth - in' — I — like bet - ter

than just to sit — here and talk —



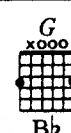
— you? Al-though I'll rant— and I'll rave— a - bout a -



one thing and an - oth - er, the beau - ty of it is, hope you'll a - gree, though I'm a

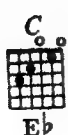


poor — boy, I can still be hap - py, — long as I can



feel — free. — { So man - y peo - ple I know. get - tin' old —  
I tried all I can — un - der - stand - ing all the





way too ear - ly just to im - press you with the mon - ey they've mad  
fools and all their mon - ey when half of what they got you know they nev - er will use.



At one drop of rain they're com - plain - in'; it's the  
E - nough to get by suits me fine; I don't ca



same a - bout the wage they're earn - in'. Well, that is not the  
if they think I'm fun - ny. I'm nev - er gon - na



way I'm gon - na be. } Don't mind the rain, don't mind snow, don't min  
change my point of view. }





noth - in' if I know you will be





right here with me.... We're gon - na state our lone - ly point of view;





why can't we all af - ford to live like you? This sim - ple life is sim - ply





not e - nough, we have ap - pear - anc - es we must keep up.

*D. S.  $\frac{3}{4}$  al Coda*

*Coda*

al - ways. Na, na, na, don't mind the rain, don't mind sn

don't mind noth-in' if I know\_ you will be\_

right here with me\_

*Repeat and fade*

*Repeat and fade*

Guitar Chords:

- G (x000)
- Bb
- C7
- Eb7
- C#o7
- Eo7
- Eb6
- Gb6
- Am7
- Cm7
- Am7-5/Eb
- Cm7-5/Gb
- Em7
- Gm7
- Bm/D
- Dm/F
- B7
- D7
- Bm/D
- Dm/F
- Am7
- Cm7
- B7
- D7

# TWO OF US

Words and Music by  
**ROGER HODGSON and RICHARD DAVIES**

Moderately

Guitar → A  
 (Capo 1st fret)

Piano → B $\flat$

F $\sharp$ m7/A

Gm7/B $\flat$

Look at me, — I'm a speck of sand, — and I'm build - ing dreams — in a  
 Ev - 'ry time — that I'm feel - in' down, — well, they pick me up — and they

*mp legato*

Bm7/A

Cm7/B $\flat$

D/A

E $\flat$ /B $\flat$

strang - er's land. — Tell me, why do I care, tell me, why do I  
 spin me round. — Tell me, where do we go, tell me, where do we

1. E  
 F

2. E  
 F

F  
 G $\flat$

Am7/E  
 B $\flat$ m7/F

Dm7  
 E $\flat$ m7

care? go from here?

*cresc.*

What are we gon - na find out, what are we gon - na  
 When is man gon - na find out, when are we gon - na

find out in the wil - der - ness — that this lone - li - ness  
 find out what the u - ni - verse — is just wait - ing to

brings? hear? Just as long as there's two — of us, just as long as there's

two — of us, I'll car - ry on. — Won't you hold —

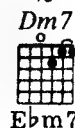
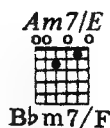
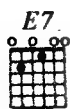
*mf*

*dim.* *mp*

*To Coda* ◆

Chord diagrams: C, G, C, G, Ab, Bbm7, D9, Eb9, Fmaj7, Gbmaj7, D9, Eb9, C, Db, E7sus4, F7sus4.

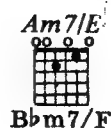
Triplet markings (3) are present over several notes in the vocal and piano parts.

D. S.  $\text{al Coda}$   $\text{Coda}$ 

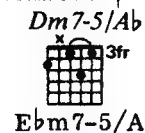
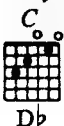
me?

cresc.

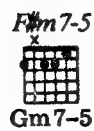
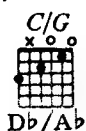
Coda



just as long as there's two of us, we'll car - ry on. -



mp



rit.



# A SOAPBOX OPERA

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately bright



Gmaj7/D



I hear on - ly what I want to hear,  
hey May there, be, you tell — me you're a ho - ly man,  
well, tell — me what I'm liv - ing for,

*mf*

Cmaj7



but I have to be - lieve in some - thing,  
but al - though I am just a be - gin - ner,  
'cause I feel like I'm tossed in the mid - dle;



have to be - lieve just one — thing. I say, Fa - ther Wash - ing - ton, yo  
I don't see you as a win - ner. I say, Sis - ter Rob - in - son, yo  
have you a son to de - liv - er? I say, Fa - ther Wash - ing - ton, yo

G Bm F



all mixed— up,  
all washed— up,  
all mixed— up,

col - lect - ing sin - ners in an  
col - lect - ing tear - drops in a  
col - lect - ing sin - ners in an

C Em D



old tin— cup.  
pa - per— cup.  
old tin— cup.

Who'll spare a lis - ten for a  
If I could tell you what you  
You tell the chil - dren what they

G Bm F



rest - less— fool;  
need to— know,  
need to— know,

*To Coda*

there's some - thing miss - ing when I  
if I could help you to get

1. 2.

C Em

lead on your rule. Well,  
on with the show.

Gmaj7 Bm7-5 C/G

C Bm Am

But rath - er than a rea - son, there's

musical score for guitar and piano, featuring lyrics and guitar chord diagrams.

**Lyrics:**

smog in my head, makes me feel what you  
said just was - n't true. So what am I to  
do? Well, what is he to do?  
Oh, what is there to do?

**Guitar Chord Diagrams:**

- G (x000)
- Bm
- Bm7-5
- C/G
- D13 (5fr)
- D7 (5fr)
- D13 (5fr)
- D7 (5fr)
- D13 (5fr)
- D7 (5fr)
- Eb (5fr)
- F
- G (x000)

The score is written for guitar and piano. The guitar part is in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are written below the guitar staff. The guitar chord diagrams are placed above the guitar staff. The piano part consists of chords and arpeggios. The lyrics are: "smog in my head, makes me feel what you", "said just was - n't true. So what am I to", "do? Well, what is he to do?", "Oh, what is there to do?".

Chord diagrams: Eb 6fr, F, G x000, Eb 6fr, F, Eb 6fr, F, G x000, F, C, Em, D, G x000, Bm.

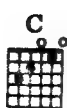
Whoa, whoa, — whoa.

*D. C. al Coda*

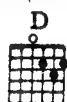
*Coda* F, C, Em

but will they lis - ten when it's time to — go? Oh, —

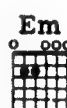
Sis - ter Rob - in - son, you're all washed up,



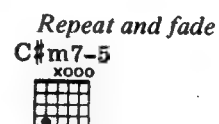
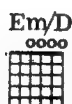
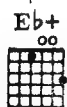
col - lect - ing tear-drops in a pa - per — cup.



Can some - one tell me what I need to — know;



can some : one help me to get on with the show?



*Repeat and fade*

C#m7-5



*Repeat and fade*



# AIN'T NOBODY BUT ME

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately slow, in 4



*mf*



3

Let me tell you a sto - ry that - 'll make you change;—

let me tell you where I'm way out of range.——



It's a - bout a man—— who's cruel and mean,——

so prom - ise not ——— to cause a scene ———

Bb7



Then heav - en help the ones you love; there's no one needs the stars a - bove..

E7



No chord

Well, you can run you know he'll find you;  
You see, I got a dou-ble dis-po - si - tion;

it don't mat - ter now, just look be - hind you.  
some-times I'm mean, some-times I'm vi - cious.



You had your warn - ing, you knew the score;  
I'm Doc - tor Je - kyll and Mis - ter Hyde;

you got her drunk, — and that means war.  
so if you want — to stay a - live,



So why'd you have — to treat me rough;  
just give me all — you've got to give.



your ex - pla - na - tion's not e-nough.  
and then per - haps. I'll let you live. }

Ain't no - bod - y but

*mp*

me gon-na lie \_\_\_\_\_ for you, gon-na die \_\_\_\_\_ for you.

Db7 4fr Gb Db 4fr

Ain't no fish in the sea gon-na sigh \_\_\_\_\_ for you, gon-na

Dbmaj7 4fr Db7 4fr Gb

try \_\_\_\_\_ for you, gon-na lie \_\_\_\_\_ for you, gon-na die \_\_\_\_\_ for you.

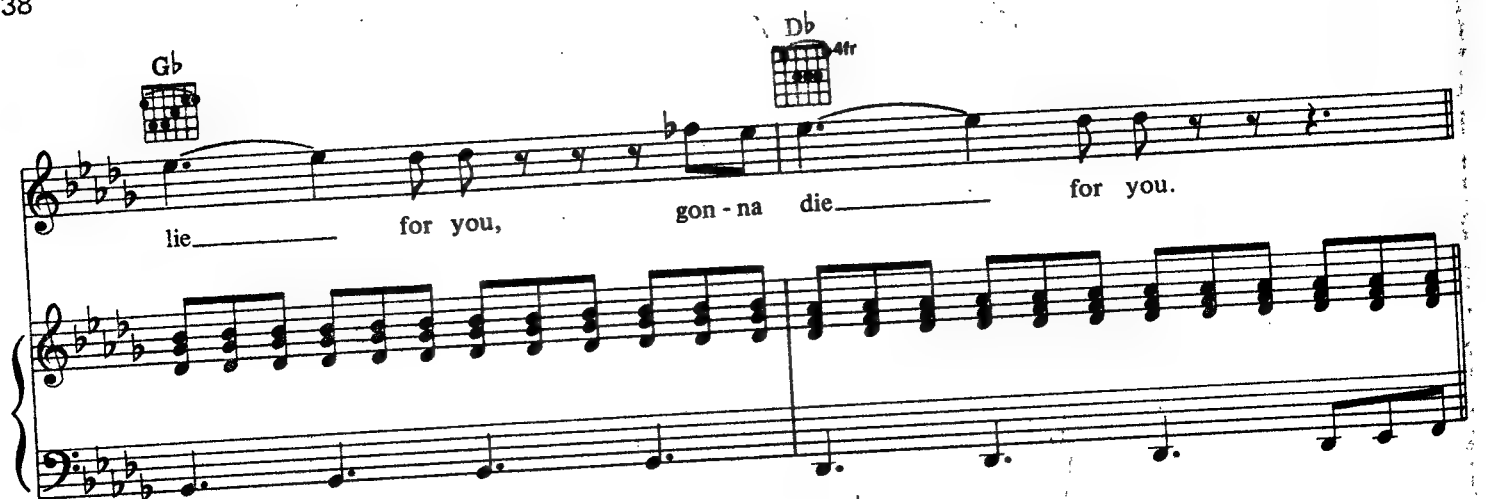
1. Db 4fr Gb Db 4fr N. C.

*mf*

die \_\_\_\_\_ for you, gon-na sigh \_\_\_\_\_ for you, gon-na try \_\_\_\_\_ for you, gon-na


2. Db 4fr Gb Db 4fr

lie \_\_\_\_\_ for you, gon - na die \_\_\_\_\_ for you.



Four times

(Whisper:) (Hush.) Now ba - by, stop your cry-in'. (Oh, yes.) I know that I've been ly-in'.



(Hush.) Now ba - by, stop your cry-in' now.

N. C.



Repeat and fade

E7

Repeat and fade



# JUST A NORMAL DAY

39

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Slowly, in 2  
Tacet

*mf*

B $\flat$  A $+$  Dm F \*

Oo, woke up cry - ing with - a the break of dawn - ing;  
Well, I just feel that ev - 'ry min - ute's wast - ed;

*mp*

Gm7 3fr F B $\flat$

I looked out at the sky. The air was  
my life is un - real. In an - y

A $+$  Dm F Gm7 3fr

still, yet all the leaves were fall - ing, and  
way, I guess I'm just not rat - ed, at



can you tell me why?—  
least-wise, that's how I feel.—

Well, I

Am/E

Am7

just don't know the rea-son,

I don't know what to say; it just seems

Dm

C

Bb

a nor-mal day.

And I've

Am7

Dm

got to live my own life;—

I just can't spare the time, 'cause you've got

Dm

C

Bb

Am7 Dm A+

strange things on your mind. I eat a lot, sleep a lot,

*mf*

Dm7-5/Ab 3fr G7 F7 Cm7 3fr

pass - ing the time of day; may - be I'll find my

Cm7 3fr F7 Dm Gm 3fr

way. Who am I kid - ding? Well, yes, it's

**Tacet**

just my - self.

*mp dim.* *rit.*

# THE MEANING

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately, in 4

Tacet

*mp*



Just look at the com-fort that you call your home,  
Just watch-in' the mov-ie—go blis-ter-ing by,  
Instrumental



just kid-ding your-self that you're  
just look at the sad-ness, - I

*mp-mf-mf*



nev-er— a - lone.  
wish I—could cry.


Well, may-be there's some-thing, there's one thing you should - n't— have  
Well, may-be there's some-thing, there's one thing—that I should have




A  D 


said,  
said,

so you bet-ter be-ware.  
well it bet-ter be said.  
oh you bet-ter be-ware.

*cresc.*



Dmaj7  D7  G/D 



Gm/D  D/A  Gm  3fr


And you'd bet-ter get, and you'd bet-ter get light in— your head,  
It's a reck-on-ing, it's a reck-on-ing gold in— your heart,  
And you'd bet-ter get, and you'd bet-ter get light in— your head,

and you'd bet-ter get, and you'd bet-ter get  
it's be- gin-ning to, it's be- gin-ning to  
and you'd bet-ter get, and you'd bet-ter get


*p.*



**D/F#**




**Gm/D**




had if you wan - na get, if you wan - na get  
don't you wan - na get


**D/A**



**D/G#**



**D/G**



high.  
high?  
high.

1. 2.

**G/D**



**D**



You're hold - in' the world in the palm of your hand;  
To look at the mad - ness that glows in your eyes

*f*

G/D



what you're tell - in' your chil - dren — you — don't un - der - stand.  
to find that your chil - dren — will — steal your dis - guise.

F/D



If you know what the mean - ing — is, — if you know what the mean - ing — is,

G/D



if you know what the mean - ing — is, if you know what the mean - ing — is.

F/D



if you know what the mean - ing — is, — if you know what the mean - ing — is,

G/D



To Coda



if you know what the mean - ing — is, mean - ing — is, mean - ing — is,

D. S. (no repeats)  $\frac{3}{4}$  al Coda

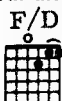
Coda



mean - ing — is. —

if you know what the mean - ing — is.

Repeat and fade



If you know what the { an - swer — } is, — if you know what the { an - swer — } is,

mean - ing — mean - ing —

Repeat and fade

G/D



if you know what the { an - swer — } is, if you know what the { an - swer — } is.

mean - ing — mean - ing —

# LADY

Words and Music by  
ROGER HODGSON and RICHARD DAVIES

Moderately fast

**Bm**

La - dy,  
Mis - ter,

**A(addB)**

you com - in' 'cross the wa - ter,  
you bet - ter get a move - on,

well, don't you think you  
you bet - ter get a

**F#m7**

ought\_ a  
fix\_ on

**Bm**

be wait - ing a while?  
you bet - ter walk straight.




Are you act - ing on what your heart has told you;  
I said, La - dy, oh, take me if you want me;


is noth - ing gon - na hold you from fly - ing a way? Ah ha,  
won't you take me as you find me? Oh, I'm need - ing your love so bad, -

fly - ing a way, ah ha, fly - ing a - way.  
I'm need - ing your love so bad, I'm need - ing your love. -



'Cause } there's no - where to go, though the road -

Guitar Chords: F#m7, Bm, A(addB), Bm, A(addB), G(addA), C, G









— is out stretch - ing be - fore — you. And the far - ther you go, —

I said ain't noth - in' gon - na get you to heav - en, I said ain't



noth - in' gon - na get you to heav - en, and you know — just — who you




are. — And you know — that there's some - thin' be - tween — us, and you like —

\_\_\_\_\_ what you feel. \_\_\_\_\_ But I can tell that you're not gon- na turn \_\_\_\_\_

\_\_\_\_\_ back, well, I can tell that you're not gon - na turn \_\_\_\_\_ back, and don't you

know\_ I'm a lit - tle bit sad? \_\_\_\_\_

Oh, \_ no.

The musical score is written for guitar and piano. The guitar part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano part is on two staves (treble and bass clefs) with a key signature of one sharp (F#). The score is divided into four systems. The first system contains the first line of the melody and the first two lines of the piano accompaniment. The second system contains the second line of the melody and the next two lines of the piano accompaniment. The third system contains the third line of the melody and the next two lines of the piano accompaniment. The fourth system contains the fourth line of the melody and the final two lines of the piano accompaniment. Chord diagrams are provided for the guitar part at various points in the score. The lyrics are written below the melody line.

Chord diagrams shown: C, G, A, D, A, D, A, C/D, G/D, C/D, G/D, A.

Em

1.

A

2.

F

C

F

Oo — la la la la, oo — la la la la, oo —

C

D

— la la la la, oo — la la la la, ah, — ah,

To Coda

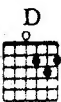
ah. —

Coda

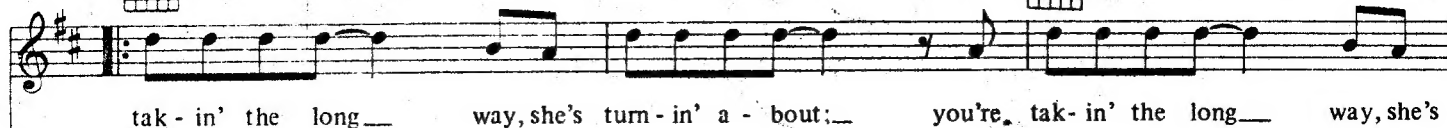
You're

The musical score is written for guitar and voice. It begins with a guitar introduction in G major, marked with an 'Em' chord. The first system shows the guitar part with a melodic line and a bass line. The second system introduces the vocal line with the lyrics 'Oo — la la la la, oo — la la la la, oo —'. The guitar part continues with chords F, C, and F. The third system continues the vocal line with '— la la la la, oo — la la la la, ah, — ah,'. The guitar part includes chords C and D. The fourth system shows the vocal line with 'ah. —' and the guitar part with a 'To Coda' marking. The fifth system shows the vocal line with 'You're' and the guitar part with a 'Coda' marking.

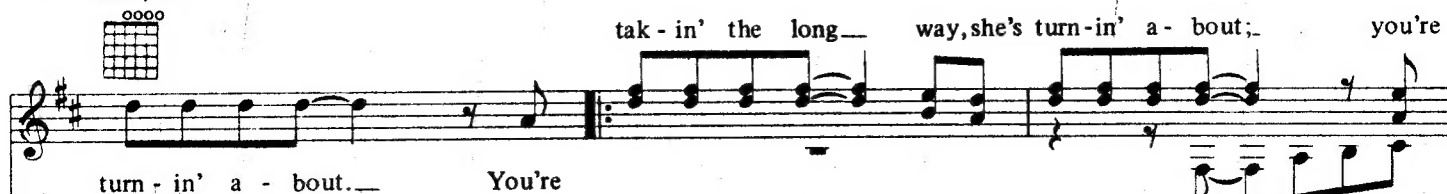
Eight times



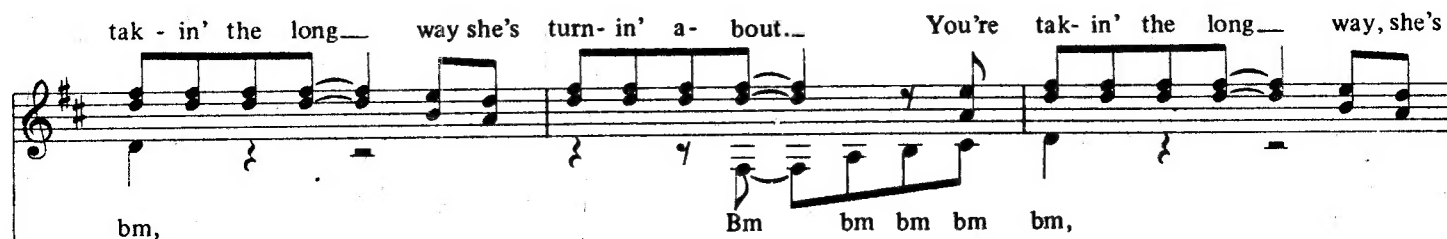
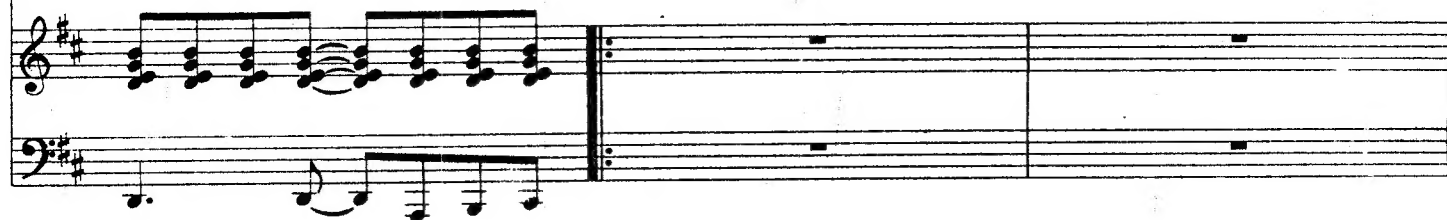
Dsus4



Em7/D

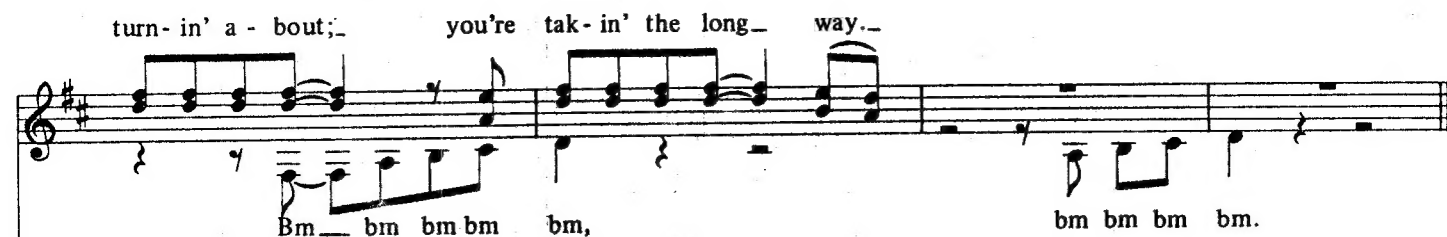
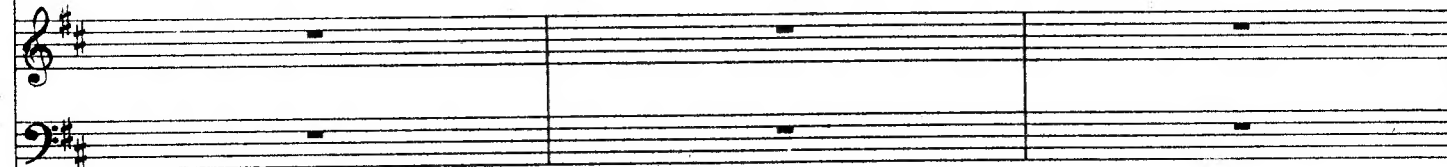


Bm bm bm bm



bm,

Bm bm bm bm bm,



Bm bm bm bm bm,

bm bm bm bm.

